

At the Theatres This Week

ACADEMY OF MUSIC.
Tuesday and Wednesday, with Wednesday matinee, "Damaged Goods."

BIJOU THEATRE.
All the week, with matinee Tuesday, Thursday and Saturday, Grayce Scott Company in "The Prisoner of Zenda."

LYRIC THEATRE.
All the week, with daily matinee, Keith Vaudeville, headlined by Lasky's "The Beauties."

COLONIAL THEATRE.
Vaudeville and pictures.

"Damaged Goods" and Other Offerings.

For the information of those who may have had neither the desire nor the opportunity to familiarize themselves with the story of "Damaged Goods," which will be presented at the Academy of Music on Tuesday and Wednesday nights, with Wednesday matinee, it may be well to give an outline of the play, brief because of lack of space, and very sketchy and incomplete, because of the requirements of decency and an unwillingness to print words commonly found only in medical works.

While there are, in the few editions of the play in book form, several dramatic moments, "Damaged Goods" is essentially a tract-in-play form. Leaving aside the doubtless commercial reasons that inspired the author, Eugene Irieux, and the producer, Richard Bennett, in presenting the piece before the public, "Damaged Goods" purports to be an attempt to visualize for the benefit of humanity one of the most wretched ills to which flesh is heir, with the hope that it may induce humanity in the future to avoid evil.

Whatever the motive is and whatever the effect may be, the play speaks loudly and brutally of the subject treated. And "treated" is a happy word, for the atmosphere of the play is consistently and unrestrainedly that of the clinic and consulting room. No attempt is made to soften its hideousness by the use of phrases of suggestion, or by any easily manufactured euphemisms, but, on the contrary, words and sentences that are never heard in mixed gatherings, save those of social workers or investigators, are freely and frequently employed.

So far as may be learned from a quick perusal of the printed play, "Damaged Goods" will not prove to be of a character to "corrupt the morals of the youth," but it will certainly offend and insult the ears of those accustomed to the ordinary restraints of civilized conventionalities.

The fact that Richard Bennett will not be in the cast that will be seen here should make practically no difference in the quality of the performance.

day matinee, required courage and indefatigable energy. Richard Bennett rehearsed four companies, and in each instance the members of the cast backed out at the last moment, fearing that their association with such a drama might stigmatize them in the eyes of the public. Finally, however, the actor assembled a group of coworkers, who gave the first performance at the Fulton Theatre, New York, March 14, 1913. They gave their services, as Mr. Bennett gave his, and William Harris, owner of the Fulton Theatre, donated the use of his playhouse. The reception accorded the play was the sensation of the theatrical year in New York. Many of the foremost clergymen, social workers and educators proclaimed it as "the stage's greatest gift to humanity."

But, before presenting the play to the general public Mr. Bennett wished to procure the viewpoint of a more national audience than could be had in New York City, so he arranged for a special guest performance of "Damaged Goods" to be given in Washington. The spectators for this one performance, it will be remembered, were members of the United States Senate and House of Representatives, members of the Cabinet, diplomats from foreign countries, the leading clergymen of the capital, the foremost social workers, representatives of the most exclusive circles of the city, and the highest officers of the army and the navy stationed in Washington. The success of this performance was a tremendous triumph for Mr. Bennett and for "Damaged Goods."



LEONA BALL
With the Grayce Scott Company.

aged Goods," and since that time it has been produced for the general public, and with remarkable success.

"The Prisoner of Zenda" at Bijou.
Extending as far back as memory and records go, there is not to be found in the history of the stage of America a more genuine and enduring dramatic success than "The Prisoner of Zenda." Founded upon honor, rich in romance, strong in its big, stirring scenes and situations of dramatic intensity, it is a play gripping in interest, irresistible in its human appeal and enduring in favor.

As is well known, "The Prisoner of Zenda" was given to the world in novel form by Anthony Hope, and the splendidly effective dramatization was made by Edward Rose. The play was first produced by Daniel Frohman at the old Lyceum Theatre in New York, with E. H. Sothern as the star. This great actor afterwards made a tour in the play, as did James K. Hackett later on. Since then it has served to win fame for many of America's best known actors of to-day.

"The Prisoner of Zenda" in dramatic form is presented in a prologue and four acts. It opens in the year 1533. The infatuation of Prince Rudolph for the lovely Amelia, Countess of Rassendyl, is shown. Her husband returns and discovers her disloyalty. The prince tries to shield her from disgrace, but is forced to fight a duel to



Scene from "Damaged Goods," at the Academy Tuesday, Wednesday and Wednesday matinee.

satisfy the outraged honor of the earl. The first act, many years afterward, is in the forest near Zenda. A young Englishman, Rudolph Rassendyl, meets with friends of Rudolph, the red Elphberg and heir to the throne. The friends are amazed at the resemblance of Rassendyl to the King; he is persuaded to pose as the real monarch, who is drugged, and they set out to court for the coronation.

Then comes the scene in the palace at Strelnau. The pretender appears and passes muster when presented at court, even deceiving the Princess Flavia, though she discovers some hitherto unknown charm about the man to whom she is betrothed. In this act the King finds himself beset with trials both ludicrous and serious, also in this act is beautifully pictured the

awakening of the love between the King and Princess Flavia.

The scene shifts to the Castle of Tarfenein. Black Michael has concealed the true King in a dungeon at Zenda, and is planning to overthrow the supposed sovereign. Antoinette de Mauban who loves Michael in spite of his treachery, tries to communicate with the King, and is discovered by the Princess Flavia. This leads to a disclosure of the identity of the pretender, who confesses to Princess Flavia.

The last act is in the dungeon in the castle of Zenda. The real King is about to be killed, but is saved by the pretender, who abdicates in his favor. This act is the strongest and the most beautiful of a wonderfully strong and beautiful play. It sounds the depth of dramatic intensity, and



AUSTIN WEBB AND COMPANY
in "Your Flag and Mine," at Keith's Lyric.



ARTHUR BERTHELET,
Stage director of the Grayce Scott Company.

never was a scene more appealing given to the stage than the parting between Rassendyl and the Princess Flavia, when hearts, exchanged for all time in supremest love, show the strength of renunciation.

Mr. Warner will play the dual role of Rassendyl and the King. Miss Scott will make a most charming princess, and the other members of the company will be well provided for.

On account of the length of the play.

(Continued On Ninth Page.)

The Valentine Museum
ELEVENTH AND CLAY STREETS.
Hours: 10 A. M. to 5 P. M. Admission, 25c.
Free Saturdays, 10 A. M. to 3 P. M.

The Confederate Museum
TWELFTH AND CLAY STREETS.
Open 9 A. M. to 5 P. M.
Admission 25c.
Free 2 A. M. to 3 P. M. on Saturdays.

Daniel Frohman Presents
Cecilia Loftus
in
"A Lady of Quality"

Monday Only.
THE LITTLE THEATRE

DOROTHY MUETHER,
Character Comedienne at the Lyric.

ance, for it is especially true of "Damaged Goods" that "the play's the thing."

"Final famous tale of modern knight-hood in the mythical country of Anthony Hope's brain, "The Prisoner of Zenda," will be offered all the week at the Bijou by the Grayce Scott Company, and will doubtless be one of the most successful productions offered by the stock company during its remarkably long engagement.

"Another big musical act heads the Lyric's bill this week, while the other members of the program would indicate a well-balanced and entertaining bill.

Pictures and what seems to be rather better vaudeville than usual constitute the offering at the Colonial.

While the May Festival of the Wednesday Club will not take place until next week, interest in that great annual event already warrants some further mention of the musical program and of the artists who will present it on May 11 and 12.

D. G.

More Concerning "Damaged Goods."

The presentation of "Damaged Goods," which comes to the Academy Tuesday and Wednesday, and Wednesday



LOUIS SIMON
in "The Nerdan Garden," at the Lyric.

The Great All-Star Musical Festival of the Wednesday Club



The South's Most Notable Musical Event!

Great All-Star Music Festival of The Wednesday Club

City Auditorium, Richmond, Va.
MONDAY AND TUESDAY EVENINGS, TUESDAY MATINEE, MAY 11-12.
SCALE OF PRICES: \$1 TO \$3.

MAKE YOUR RESERVATIONS AT ONCE!

The artists of world renown shown herewith will positively appear. A program of matchless brilliancy—an event of unparalleled interest to every music lover in the South!

Seats now on sale at The Corley Building, 213 East Broad Street. If you can't call at once, phone or write. Tickets will be laid aside and mailed upon receipt of price.

Complete program yours for the asking.



THE WEDNESDAY CLUB
213 East Broad Street, Richmond, Va.
Metropolitan Opera House Orchestra—50 pieces.

City Auditorium, Richmond, Virginia, May 11 and 12 1914

AMUSEMENTS

AMUSEMENTS

ACADEMY

Tuesday and Wednesday
MATINEE WEDNESDAY

Richard Bennett's
New York Company of Co-Workers, in

DAMAGED GOODS

The Play Which Strips the Vell of Secrecy From the Most Vital Sex Problem of the Day.

Condemned
By Prudes and Hypocrites.

Hailed
By the Enlightened.

The play which initiates a new epoch of civilization.—New York Times.

NOTE.—Mr. Bennett announces that no children under eighteen will be admitted to "Damaged Goods" unless accompanied by parent or guardian.

PRICES.—Matinee, 25c to \$1.00. Night, 50c to \$1.50.

All This Week

DeWITT NEWING
Presents

The PRISONER of ZENDA

Grayce Scott
Bijou

Miss Grayce Scott

MATINEES
Tues., Thurs., Sat.

NEXT WEEK
THE ROSE OF THE RANCHO

B.F. KEITH'S LYRIC

DAILY MATINEE—2:30—1000 SEATS 25¢
BOX SEATS 50¢

EVERY NIGHT—8:30—15-25-35-50-75¢
BOX SEATS 1.00

THE HOME OF REAL VAUDEVILLE

WEEK MAY 4TH.
LOUIS SIMON
And Cast of Fourteen, Including
FLAVIA ARCARO AND LILLIAN BOARDMAN,
IN
"THE NEW PERSIAN GARDEN."
Forty-five Minutes of Fun, Music and Frolic.

Austin Webb & Co.,
(Late Star of Belasco's
"The Woman")
In "Your Flag and Mine."

The Verigraph
An Optical Sensation

Those Four Entertainers
In a Harmonious Blend
of Fun and Music.

Dorothy Muether
Character Comedienne

Charles Preme's
Miniature Circus
An Unusual Animal
Offering.

Great Ergotti
and Lilliputians
A Comedy and Ritzley
Novelty.

PATHE WEEKLY PICTURES.
COMING WEEK OF MAY 11TH
FRANK KEENAN,
In a Dramatic Masterpiece, "Vindication."

COLONIAL

THE SIGN OF GOOD SHOWS

MONDAY, TUESDAY AND WEDNESDAY

Special Engagement of
TOM LINTON & HIS JUNGLE GIRLS

A Spectacular Scenic Singing and Dancing Tropical
Oddity—A Zulu Festival of Songs, Laughter and
Original Dances—A Dozen Stunning Girls as
Zulu Maids.

Pete Lewin
Xylophonist.

The Torelys
A Whirl of Comedy.

Vaudeville's Best Bet
THE PALACE QUARTETTE
Harmony Singers and Comedians of Merit.

One Act to Be Announced.
Matinee Daily 5c, 10c, 20c.
Evenings 7:15 & 9 o'clock,
10c, 20c, 30c.

SPECIAL
The Country Store at
Both Performances Wednesday night. Unlimited
fun.

Coloniascope. New Bill Thursday, Saracian's Band.